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Guide

TO THE ARTS

M A Y 1986



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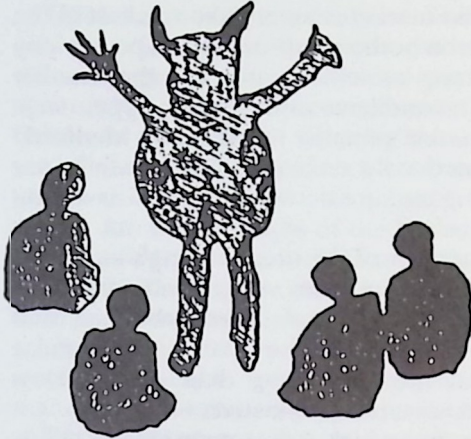
K S O R

Guide

T O T H E A R T S

M A Y 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



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FROM THE DIRECTOR'S DESK**The Ratings Game**

Listeners sometimes ask, "How do you know which programs are more popular?" And at the risk of treading upon very sensitive territory, I thought you might like to know more about the audience rating information we use and our attitude toward that data.

Audience ratings are produced by a variety of companies. In radio, the largest organization nationally is Arbitron. The Medford/Ashland radio market is among the smallest in the nation for which Arbitron bothers to produce a report. Many of the cities KSOR serves are either rated by other smaller companies or receive no audience ratings of any type.

Also as one of the nation's smaller markets, the Medford/Ashland market is rated only once per year. Ratings are taken during the Spring and are actually in progress as you read this column.

I've never been a member of the broadcasting's industry's ratings booster club. There are often very definite problems with the methods by which the data are obtained and obviously the data that result. On the other hand, popular mythology tends to dismiss all rating data as a useless exercise and that is also counter-productive.

The data that we receive which Arbitron produces, tell us the number of persons who listen to KSOR in each quarter hour of the day and the total number of persons who listen during a given week in quarter-hour increments. The data tend to concentrate heavily upon the Medford/Ashland basin but also includes listeners in Josephine and Siskiyou counties. We also receive Arbitron data for Douglas county which is measured as part of the Eugene/Springfield market.

There are clearly some problems in interpreting the information thus received. First, because KSOR presents so many different types of programs (dramas, different types of music, extended news programming from NPR and so forth) our program structure is very different than that of commercial radio stations. They tend to play essentially the same type of programs throughout the day. And the audience sample size seems to us better suited to assessing the longer-term trends of persons who listen to a given station's consistent programming for several hours than to determining our audience for a particular half-hour of drama on a given night. The extrapolation of a small sample to a total universe is more difficult under those circumstances. So, to some degree in public radio, you may need to take the data with a little understanding of its potential inaccuracies because of the different nature of our programming.

When Arbitron recently reduced its sample size for Medford/Ashland by nearly 40%, the change seems to have harmed the statistical validity of KSOR's data more than for most commercial radio stations.

Second, we have to bear in mind that the rating data we receive are available for only about half of the listeners we serve. Many communities (Coos Bay, Klamath Falls and Crescent City, for example) simply are not rated by Arbitron or anyone else. And there are clearly listening differences in different areas.

Third, seasonality is a problem. Since the Arbitron data is only available for measurements made in the spring months, we wind up evaluating our total year-long program effort against that particular seasonal measurement. We have good reason to suspect that listening patterns differ at times of year, but we don't have direct data for comparison purposes to *know* that. And we also present our Spring Marathon smack dab in the middle of the Spring Arbitron rating. And that is a distortion as well. (I can hear some of you saying, "Well, their ratings would be higher if they weren't taken during a marathon!" Actually, one time we were able to secure the data taken before and during a marathon. Our weekly audience levels actually rose 30% during the marathon. You can supply your own explanation.)

Of perhaps greater interest and importance is the way we view this information once it is received. It is important to understand that there are, at times, differences in interest indication in given programs between our members and the total audience represented by the ratings. Sometime someone will say to me, "Well, you probably program so much _____" (filling in the blank with the name of a program they, or you, don't happen to appreciate) "because you get so many pledges in support of it."

Obviously, we would be foolish if we were to ignore the interests of those of you who care enough about KSOR to help pay the bills that keep us on the air. And sometimes there is a dedicated membership constituency in support of a given program beyond the interest level indicated in the ratings by listeners in general.

But we would never keep anything on the air just because someone, or some group of people, were willing to pay to have it broadcast if we believed that the program wasn't worthwhile in the broad context of our total service.

Will we keep a program on the air if its ratings are low or in decline? Yes, we will and have. Our goal, after all, is not to dominate the ratings and be the top-rated station. If that was our objective we would be programming things like rock or country-and-western, much like the stations that are at the top of the ratings. So, in contrast to the tendency a commercial station might have, we will carry a program that we believe has reasonable audience even if we think that something we might substitute might generate a larger rating.

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Dir. of Broadcast Activities

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Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lk.	88.5
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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Why do we pay some attention to the ratings if our purpose is not to program to producing higher ratings? Well, it costs money to operate the station and we like to have an idea whether a particular program represents a good investment. Is it serving enough people to justify the cost and effort involved even if it doesn't have as many listeners as something else we offer? Second, *changes* in ratings are often instructive. If a program seems to be gathering increased listenership, even though we haven't fundamentally changed this program seeking to garner a larger audience, it tends to suggest that we're doing a good job. If the audience levels decline maybe we should start looking at the program more critically. Are we presenting the program as well as we used to? Or has the program changed in character or style?

We look upon audience ratings as useful tools to help in making the somewhat subjective decisions about *what* programs to schedule and *when* to broadcast them. Along with comments from our members expressed during marathons and from audience mail, rating data help lead us to conclusions about those issues. However, neither ratings, membership comments nor audience mail individually dominate those decisions.

One of the real challenges about programming decisions is that it is hard to take leave of one's personal aesthetic and intellectual position. And I believe that when you hire a program director that is really what you are employing: that individual's sense of judgment and aesthetic value system. And we have an *excellent* program director, John Baxter, who has been with us since 1979.

But a wise broadcaster realizes that, while you cannot escape who you are and wouldn't want to, you also cannot program based upon your own preferences. Sometimes listeners will assume that KSOR's schedule represents either my own, or John's, personal preferences. I'll freely confess that we have programs on KSOR that I don't listen to (other than as a professional obligation) or enjoy. But whether *I* like them really shouldn't be the criterion that determines whether *you*

hear them. And it isn't. Programs are judged against the *overall* objectives of our programming effort, capabilities, and the indications of audience interest we receive from these many sources.

A wise broadcaster also knows that you can't allow the comments of people you meet on the street to dominate your conclusions.

Most listeners who offer comments on a program include within their observation that ". . . everyone I know says the same thing." Despite whether the comment is favorable or not, we're interested in it. We also have to recognize that all of *our* friends are somewhat more likely to share our tastes and viewpoints than the population in general. So we tend not to take the observations of personal acquaintances as absolutes. And we also would hope that listeners passionate about any particular program would also understand that the fact that nine out of ten of their friends share their thoughts doesn't mean that, among 30,000 persons who weekly listen to KSOR, a sizable audience is not drawing benefit from something that that listener (or I) might not appreciate.

So, the bottom line to the ratings game, to us at KSOR, is that it isn't a game we're necessarily trying to win. (Our ratings tend to be quite good, however, among the nation's highest for public stations.) Nor do we view the ratings as totally accurate. We hope that, especially over periods of years, they indicate important trends that we want to consider as part of our effort to bring you the best possible service that meets our overall programming objectives.

And in arriving at the decisions that we hope implement that goal, the interests and needs of our listeners are the paramount consideration. Knowing that 30,000 of you rely upon us weekly is a sobering thought. We take that responsibility most seriously.

And, more than anything else, that is the standard against which all programming decisions are weighed.

Ronald Kramer
Director of Broadcast Activities

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**PRESENTED BY:
KSOR Listeners Guild and
Douglas Community Hospital
Gateways Program**

KSOR Listeners Guild Meeting

Photos by Leslie DeLorean

Fifty-two listeners and board members, a record number, attended the March 6, 1986 annual meeting of the KSOR Listeners Guild held at the Paradise Ranch in Merlin to honor two long-standing board members, a major business donor, and hear board and staff reports on the state of the station.

Guild President William Thorndike presented a plaque to Henry Martin of Auto Martin Ltd., in Grants Pass in appreciation of the auto dealership's more than three years of support of KSOR programming and publication of the KSOR Guide. Auto Martin Ltd. has provided underwriting funding for "Music from Europe" since 1983. The firm has also placed a half-page ad in the KSOR Guide, a form of supporting publication of the Guide for Listeners Guild members.

Also honored at the meeting were board members Vera Lawson and Marylen Kocks. They were presented bouquets of ten roses in appreciation of their ten years of service on the KSOR Listeners Guild Board of Trustees. Both women (Marylen Kocks often refers to herself as KSOR's "original listener") have worked since the inception of the Listeners Guild to help build and main-

tain KSOR and its system of translators which serve southern Oregon and northern California.

Southern Oregon State College President Natale Sicuro addressed the annual meeting, congratulating the KSOR Listeners Guild board and members on their numerous achievements and the Guild's significant contribution to the region through its support of KSOR and the arts community.

Thorndike and Director of Broadcast Activities Ronald Kramer reviewed the accomplishments of the KSOR Listeners Guild during the past ten years, which includes:

- extension of KSOR signal to ten counties of the region
- construction of stereo broadcast and production studios
- expanding KSOR programming from 12 to 20 hours per day
- qualifying for membership in National Public Radio and for funding from the Corporation for Public Broadcasting
- producing and distributing nationally via satellite programs which featured the Oregon Shakespearean Festival and Britt Festival

- achieved recognition as one of top-20 public stations in the country for percentage of population listening to the station
- increased publication of the KSOR Guide from a quarterly flier to a monthly arts and program information magazine
- received national awards for excellence in program production and fund raising efforts

The Listeners Guild membership has grown to over 4,000 and has raised more than a million dollars over its ten-year existence to build the station's transmission system, including the 26 translators and the main transmitter, and to provide the Listeners Guild's share of the station's operating funds during the ten-year period.

Kramer also noted that, during 1985, the station has improved its signal to Klamath Falls, Cave Junction, Brookings, and has scheduled replacement of the Grants Pass translator for completion during March. He also noted that funding has been completed to move the main transmitter to King Mountain, now expected to be completed during the summer of 1986. Also planned for 1986 is installation of a new translator to improve reception in Yreka.

Program enhancements noted by Kramer included expansion of "Bioregional Report" to a weekly schedule, and plans for a presentation during 1987 of a weekly call-in program with members of the state legislature live from Salem, similar to KSOR's "Legislative Review" program series produced in December and January. The new call-in program is to be produced under the auspices of the Consortium of Public Radio in Oregon, of which KSOR is a member.



Henry Martin of Auto Martin, Ltd. receives plaque from Bill Thorndike.



Trustee Vera Lawson receives roses from Gina Ing.

John Baxter, KSOR Program Director, reported that, in addition to the program additions noted by Kramer, KSOR would also produce programs this year featuring the Oregon Coast Music Festival, the Britt Festivals, and the Ashland City Band. The station is also seeking a music director to replace Jan Weller, now at WHA in Wisconsin as a producer of the nationally distributed program heard on KSOR, "Sidran On Record."

Gina Ing, Director of Resource Development, reported that the Listeners Guild fund raising goal of \$242,561 for this fiscal year is on track with approximately \$99,000 remaining to be raised, including the goal of the Spring Marathon scheduled to begin April 21, 1986. Ing indicated that business support of the station had increased dramatically during this fiscal year, a necessary item to relieve some of the funding requirements from individual members.

Ing also thanked pianist Larry Cavalier, an occasional KSOR program host, for providing entertainment for the meeting; and student manager Leslie DeLorean for acting as photographer for the meeting.

An Ashland listener asked that KSOR consider providing more programming that featured news of the region, including a talk show.

From Selma, a listener also indicated an interest in hearing local news on KSOR, plus more children's programs.

A Cave Junction listener suggested that listeners be able to dedicate through a contribution a day's programming in recognition of someone's birthday. The listener also suggested that the station provide businesses with a supply of Listeners Guild membership applications which could be distributed to their interested customers.

(Contd. on page 42)

SLICES

by Linda Schnell

"There's nothing wrong with being a late bloomer, I guess," says Roseburg playwright David Tishendorf, 46, speaking of his relatively newfound passion for theater.

Tishendorf's second play, a drama called "Slices," will be given its premiere production this month by the Umpqua Actors Community Theatre in Roseburg.

The award-winning reporter, who has since become the managing editor of Roseburg's *The News-Review*, was staring at midlife six years ago when he became smitten with theater after filling the cameo role of a reporter in the UACT summer musical "Bye, Bye Birdie."

The walk-on whetted his appetite for acting. Tishendorf, who had spent most of his professional career working with facts as a reporter, was pulled to the make-believe world of theater.

"I was just attracted to that whole business of being able to hide behind a character and do things I wouldn't be able to do otherwise," he says.

He worked himself up the acting ladder. Last summer, Tishendorf played the lead role of Murray Burns in the UACT production of "A Thousand Clowns." But he wasn't content with making a hobby of being somebody else in occasional community theater shows; early on he decided to try his hand at writing for theater. An inveterate writer, he discovered a new outlet for his talent — one he considers more satisfying than journalism or fiction.

"I think I've finally found, after 46 years, the medium that suits my writing talents best and pleases me the most," he says during a breakfast interview at a Mexican restaurant.

Although he spent many years conducting interviews, Tishendorf is a modest man and obviously ill at ease in

the interviewee's seat. He downs his omelette with determination, sets his jaw and fields the questions in the same quiet, forthright manner.

Born in Niobrara, Nebraska, Tishendorf graduated from the University of Missouri in 1965 with a bachelor of journalism degree.

"I went into journalism because I like to write," he says and the newspaper trade offered the only way to make a living and write at the same time.

He worked for the *Lincoln Journal* and the *Omaha World-Herald*. In 1971, seeking a career change of pace, he became administrative assistant to Senator Roman Hruska (R-Neb.), a position he filled for two years. He returned to the *Omaha World-Herald* in 1973. Three years later, however, he felt the urge to change pace again. This time he headed for Oregon.

"I came here in 1975 for romantic reasons," he says. "I had fallen in love with the state and wanted a place in the country. I came here with no employment and no real prospects."

He began his first stint at *The News-Review* in fall of 1976. He left a little more than a year later to pursue other interests. But he was back reporting the news in late summer of 1978. He became the paper's city editor in 1981 and its managing editor in 1982. Although journalism has provided his livelihood, Tishendorf has at times been disenchanted with the profession, seeking other jobs, other outlets.

In that, he is like Jonathan South, the brooding protagonist of his drama "Slices." The drama follows South, a bread truck driver who is dissatisfied with his daily job and haunted by his past, during the course of a day that could change his life.



David Tishendorf

It's not that Tishendorf is haunted by his past or that his life is on the brink of a sea of change, but he knows about discontent with the day-to-day grind. He decided to explore the theme when he started his second play in the summer of 1983, about the same time his first play, a comedy "Mother May I?" was being produced by UACT.

"You always look for conflicts when you're writing a play," Tishendorf says. "It seemed to me there was a particular conflict of my own, which still exists, that is — to do something else than what I'm doing, to be somebody other than myself."

He knew his gnawing dissatisfaction wasn't unique.

"There's an awful lot of that going around," says Tishendorf, who added that Studs Terkel's book *Working* also influenced his choice of theme. "What struck me about Terkel's book is how really unhappy working people are with what they do. Out of that grew "Slices," which if it's about anything, is about people's unhappiness with what they are and their inability to accept it."

On his daily bread route, South encounters customers who have trouble being accepted not only by themselves but by society — a would-be teenage rock star, an ex-convict American Indian, an elderly couple and a lesbian entertainer.

These characters make "Slices" a topical play, Tishendorf says. But he created the characters not merely to make a statement about society, but because in one way or another, he'd been touched by similar people in his own life.

"I don't think any writing is any good unless it comes from within the writer," Tishendorf says. "Whatever you take as a writer you have to pass it within you and stamp it with your own beliefs and weaknesses. If you don't, what you create won't be any good. In that sense, all good writing is autobiographical."

For example, during the writing of "Slices," Tishendorf came in contact with Douglas County's gay and lesbian community through his position at the newspaper.

"I learned a lot through that," he says. "It was a real eye-opener for me. It made me more sensitive to their problems."

His childhood spent near an Indian reservation in Nebraska and later writing about the problems of Native Americans while a reporter in that state gave him "a great deal of empathy for Indians and their problems."

He also feels compassion for the elderly, not simply because he knows older people, but because of the abiding realization that he will one day walk in their shoes.

"The attitude toward old people in this country makes me real angry," he says. "You're not working, therefore, you're not productive, therefore, you're not valuable."

Finally, Tishendorf, a divorced father of four sons, has heard the cacophony of rock 'n' roll and been confounded by every teen boy's dream to be a rock star.

"Slices" dissects serious themes, which was Tishendorf's goal in his second outing as a playwright. He wrote the drama over a year "in the evenings and on weekends." Even after he considered it finished, he found himself reworking the play.

"I had some lesbian friends read it and they suggested changes. I had a friend of mine who's on the theater faculty at Humboldt State University read it and he suggested some changes. Mary Martin (who directs the UACT production) read it and suggested changes."

He kept making them until he was satisfied with "Slices."

A self-taught playwright, he says creating a drama is "for me, at least, tremendously hard work and very slow. Frequently, I'm tired when I write because I've worked a full day already. It's an exhausting, brutal process."

But one he's not about to give up. The writing of "Slices" was completed but getting the play into production turned out to be almost as long and tiring a process. The play was given a staged reading by the Firehouse Intercultural Theatre in Portland a year ago. A few weeks later, Tishendorf received calls

from that company and another called the Portland Globe expressing interest in staging full-scale productions. Each wanted to be the first to stage the show so for a few ego-boosting weeks, the playwright was being courted. Tishendorf, whose goal is to have his works widely produced, had his hopes dashed when both companies withdrew their offers. Due to budget cuts, the Firehouse lost funding for new plays; the Globe folded. Ashland's New Playwrights Theatre called Tishendorf last fall to offer a contract for "Slices," but he never heard another word.

UACT, however, had committed to stage the play more than a year ago. He's relieved the production is under way and he is assistant director for the show.

"I'll help in interpreting the play and providing motivation for the actors. The interesting thing about theater is that it's not the creation of one person. My part is done. Now it's up to Mary and the actors. How they do it is their business."

Even as "Slices" enters production, he put the finishing touches on his third work. He describes "If the Mockingbird Don't Sing" as a "very close up, personal look at death. It will be very disturbing to people, as I'm sure 'Slices' will be to some."

Beyond that, the self-taught playwright talks of getting "some formal training in the craft and in theatre at some time in the future." For now, he plans to start writing another play. "I always have to be working on one," he says. This time, he thinks he'll try something light again.

His involvement in theater, which started as little more than a lark, has become a passion for Tishendorf — and he entertains serious ambitions for the future.

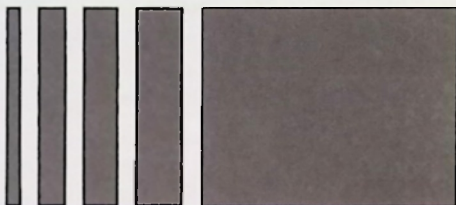
"I hate to use the word obsession because it doesn't have the ring of permanency. In the last six years, I've tried to learn everything I can about every aspect of theater. I realize at this age that seems a little strange."

But seemliness doesn't matter to Tishendorf; writing for theater does. At midlife, he's a playwright in bloom. Besides, as Tishendorf says, "there's

nothing wrong with being a late bloomer."

"Slices" will be performed at 8 p.m. May 8 - 10, 16, 17, 23 and 24 in Whipple Fine Arts Center at Umpqua Community College. Tickets are \$4 and will be available at the door. Tickets may also be ordered by writing UACT, P.O. Box 967, Roseburg, Oregon 97470. Advance outlets in Roseburg are Waldenbooks, Fullerton Rexall Drug, Harvard Avenue Drug and Ricketts Music.

Linda Schnell is arts editor and feature writer for The News Review of Roseburg.



Cast for "Slices"

The cast has been named for "Slices," a drama by Roseburg playwright David Tishendorf, to be produced by Umpqua Actors Community Theatre.

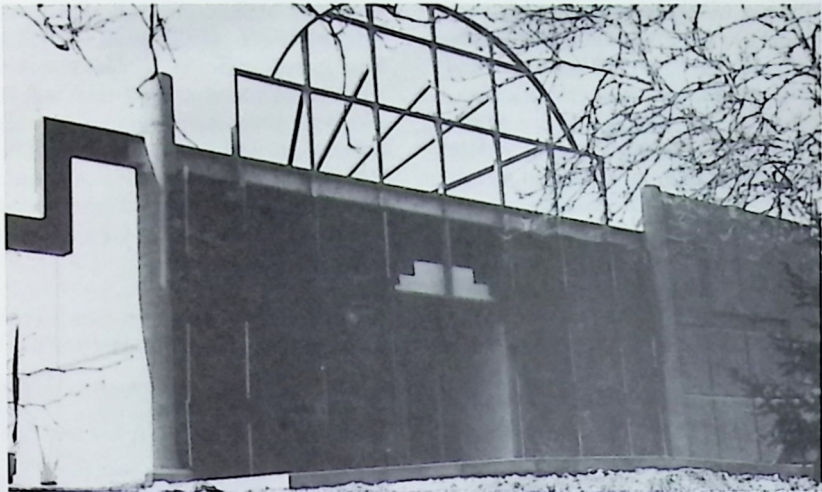
Tolley Evans will play the leading role of Jonathan South, a brooding man, haunted by his past, dissatisfied with his present and uncertain about his future.

Also cast are Don Roberts as Hotshot, Emma Gray as Millie Brown, Michael Peterson as Edgar Thorpe, Robyn Justice as Resolve, Lisa Hunter as Margaret Jones, Jim Hasbrouck as Joseph Barking Crow and Becky Holmes-Graff as Mary South.

"Slices" portrays one day in the life of a bread delivery man and the people he meets along his route. On one level, it's an average workday for the bread man. On another level, it's a day that could change — or even end — his life.

Mary Martin directs the production. Tishendorf is assistant director, Dean Remick is production coordinator and Bob Bell is technical director.

The premiere production of "Slices" is scheduled for May 8, 9, 10, 16, 17, 23 and 24 in Whipple Fine Arts Center at Umpqua Community College.



The Schneider Museum in progress

Jazz for Art

by Barbara Sacerdote

A

unique collaboration of music and art, hand in hand, will be offered May 17, when the Schneider Museum presents an "Evening of Jazz for Art" at Southern Oregon State College. The evening features an exhibition of jazz greats photographed by guest speaker William Gottlieb, dinner at the Stevenson Union, followed by a jazz concert with the Traditional Jazz Ensemble and SOSC Vocal Jazz Ensemble at the Music Recital Hall.

Just four years after Florence and William Schneider's generous gift launched the project, the Schneider Museum of Art has risen from the ground. Construction of the building will be completed this month and a director will soon be installed to coordinate operation of the museum.

The Museum building is in itself a work of art. The late Will Martin, architect for Pioneer Courthouse Square in Portland, designed the museum as an interlocking pattern of sculptured concrete and glass walls. Now a reality, it is a fitting treasury for the SOSC art collection, future acquisitions and traveling exhibitions. Public dedication of the Schneider Museum of Art will take place on Saturday, September 27. In the months ahead, the new director of the Museum will be preparing its art collection and the facility's interior for the opening.



Cover of *The Golden Age of Jazz*.

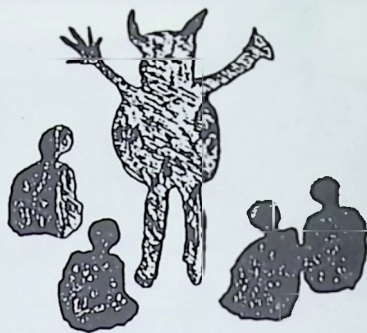
Closer on the horizon for residents of the Rogue Valley is the "Evening of Jazz for Art."

The spirit which unites art and music finds expression in the photographs of William Gottlieb. Gottlieb, of Long Island, New York, photographed and hobnobbed with the great jazz musicians of the 1920s, '30s and '40s. As music editor for the *Washington Post*, he was able to fraternize, interview and photograph jazz musicians during three great decades of jazz. His book of 200 photographs, *The Golden Age of Jazz*, recently republished by DaCapo Press, has won an award from ASCAP. Gottlieb will present a slide show telling the stories behind the photographs. After the May 17 event, an exhibit of his photographs can be viewed in the Stevenson Union lobby through May 30. He has generously contributed to the Museum a portion of the proceeds from sale of his book and posters which will be available that evening.

Also planned for the evening are cocktails and dinner, followed by a jazz concert at the SOSC Music Recital Hall. The Traditional Jazz Ensemble and the SOSC Vocal Jazz Ensemble will take their audience on an aural tour of jazz favorites. The six-piece Traditional Jazz Ensemble, composed of members from the Traditional Jazz Society, will focus on Dixieland, while the SOSC Vocal Jazz Ensemble will perform new arrangements of '40s and '50s standards plus more contemporary songs. The six vocalists and rhythm section trio are SOSC students, directed by Music Department Chair Stu Turner.

The Schneider Museum of Art, one of the few sizable museums outside of major metropolitan areas on the West Coast, makes the Rogue Valley a more complete center for the arts. This month's music event will benefit this newest cultural resource of the region. For more information about an "Evening of Jazz for Art," please call the SOC Foundation at 482-6127.

Barbara Sacerdote, a pianist, is a student of business at Southern Oregon State College.



Living The Myth

by Thomas Doty

Graphics by
Paul Jenny

While waiting for a bus in Medford, someone asked me what I did for a living. I replied that I was a storyteller. "I perform Native American myths." He chuckled and said, "I'm sure that's an interesting hobby. I collect arrowheads myself. But what do you *really* do for a living?" It took me a long time to convince him. But finally, after pulling my business card out of my wallet and relating to him several of my experiences as a storyteller that culminated in a dramatic telling of the Native myth of why storytellers need to be paid to tell stories (keep your storyteller healthy and your stories stay healthy), he finally believed me, right there at a downtown Medford bus stop, to the amusement of several other people who had crowded in to listen. "I never heard anything like it before," he said. "But I guess it must be true. It's good to know there're people who like their jobs. Too many don't." His mouth dropped into a frown to let me know the sad state of his own life. Then the buses roared in. He got in one headed in a different direction than I was going and I never saw the fellow again. But he got me to thinking that our society puts too much emphasis on "to make a living" and not enough on "just plain living" — a notion that most of my Native American friends would agree with wholeheartedly.

During my five years as a storyteller, I've had the good fortune to intertwine my work with my day to day living, a potential open to all people, providing you like how you're living your life. When not performing, I'm learning new stories, or I'm puffing up this mountain, tromping down that mountain, or stepping quietly along a river into a valley where an ancient ring of rocks makes you want to dance . . . experiencing the places the Native myths come from. Or I'm watching in awe a fist of sunlight grow a finger on a cave wall, a finger that has pointed to the same rock writing every summer solstice since time out of mind. Or I'm reading, talking with people, learning more about my art. And because of the incredible mass of Native knowledge and feelings I've yet to experience, every year I feel less qualified to tell stories. But that is growth. That is living.

What follows are three experiences I've had as a storyteller, incidents that will illustrate what I mean when I say, that for me, living and working are the same thing.



Dave Doty

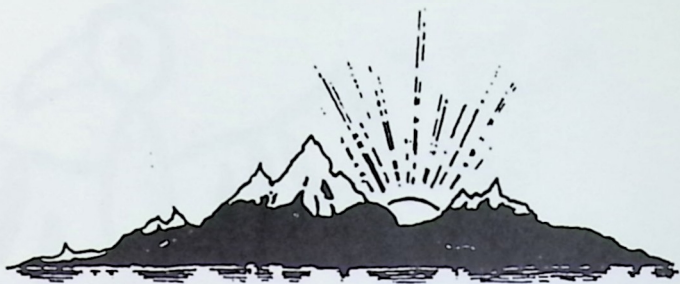
It was one night under the moon on a beach that I learned about the original teachers. Native Americans may have thought up their stories, but they peopled them with the Animal People, the Fire People, the Rock People, the Sky People, the Bird People, just to name a few. So it makes sense that you learn the myths from the Native American people, but if you want to learn how to *perform* the myths, you spend time with the original teachers, the people who taught the Native Americans how to become the characters in their stories. Spend time with Rock and you learn how to sit around a lot, or with Grass to learn how to dance with the wind. So it was one night, under a full moon on a beach in southern Oregon, that I had my first lesson from the original teachers.

I am camped on the beach. I have built a driftwood shelter and am sitting around a small fire. The flames leap and dance. The sky is clear. A full moon rising sends orange and red into the breaking waves. Not far away, a seagull with a bit of food in his beak lands on the wet sand. He puts the food down and walks a circle around it, a jerky sort of dance the way seagulls walk, but the steps smooth and sure.

Then another seagull shows up and tries to steal away the piece of food. He darts toward it, but the first seagull lets out a shriek, spreads his wings in a threatening way, and chases the other seagull off. But the second seagull is determined and tries again. But he's chased off. The third time he tries, the first seagull pecks at him, then grabs the food and flies away.

I get up from where I'd been watching near my fire and walk over to where the confrontation took place. In the light of the moon, I see the prints of the gulls and the depression in the sand where the food lay. There's the circle around the food the first gull walked. There's the other gull's prints where he landed, and there's each of the confrontations, clearly marked in the sand, a written record of the story.

I move a few yards down the beach, take off my shoes, and jump into that same story. Here I am the first gull. I've landed. I put my food down and dance around it. Now I'm the second gull. I go after the food. Now I'm the



first gull again. My footprints are no longer a smooth circle. They're messy, jagged. I shriek. I stretch my wings. I change from one gull to the other, acting out the parts. Then I'm gone, and the moon shines on the sand.

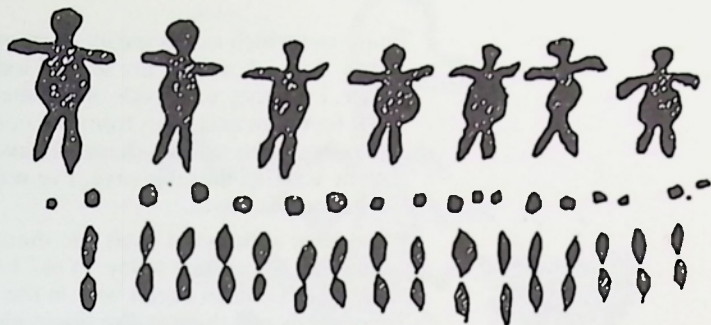
I compare the two versions of the story. Mine's not as good. The movements aren't quite right, my hips still too human, my toes angled wrong. I try again further down the beach. Again and again, till I'm no longer the story-teller telling a seagull story, but two seagulls telling their own story first-hand.

When I think I've got it as good as I can for one night, I walk back to my fire. The flames have died down to coals. I recognize the two movements of Fire: the building of the flames and the dance of youth, then Fire's old age, the slow glowing. I think of the rock I'm sitting on and the moon moving across the sky. Fire, Rock, Moon — these are not just objects in the night, but myth characters, the original teachers. I crawl into bed. I've got plenty to do tomorrow.

Late night in September at Crater Lake, the stars are brilliant and a quarter moon tips sideways across the sky, spilling a pale wash of light. I'm walking a trail along the rim of the lake, pulling in breaths of night air and eyeing sparks of the night stars, my head filling with the immense sounds of quiet that hunker down into the depths of the lake.

Then I see her. A large star over the north rim, flashing the colors of fall, reds and yellows and browns. Not a planet, but a star, a star so bright she sends a line of light across the surface of the lake, despite the spilled light of the moon, despite the light of other stars. This star stands out. A flashy woman. A dancer.

A Klamath myth floods into my thoughts like nighttime, a myth I've been telling for years, a myth I call *Coyote Gets Dumped*. In the story, Coyote falls in love with a knockout of a star and goes dancing with her into the heights of the sky. He holds on by his toenails, getting dizzier the higher they go, his stomach turning circles inside itself. When they get to that cold place at the top of the sky, the star lets go of Coyote — dumps him right out of love — and he falls and falls until he smashes onto



Dave Doty

the top of a mountain and makes a big hole. His blood squirts and squishes and fills it up. Then years and years of rain and snow turn the blood into water and makes the deep-blue lake we call Crater Lake.

So here I am, gazing fondly at Coyote's star, standing on top of what's left of the mountain, on the rim above the lake. The myth is no longer the pale light of thousands of years of tellings and re-tellings, but it's become personal. From now on, my own tellings of the story will not only draw upon its own textured history, but will come alive with an event from my own life.

I'm standing on the rim of Crater Lake, under a sky of immense night, under a moon spilling out myths, and I'm falling in love with a star.

It's been raining for days, a warm winter rain blown in on the south wind. Creeks and rivers are swelling with melted snow from the mountains. I walk the ridge below Grizzly Peak, searching for a cave I'd heard about, a cave that has been used by the Takelma people as a shelter for thousands of years. Days like this I understand why. My coat and pants are soaked through and my boots weighted down with black, sticky mud.

I spend the entire day following the rock ridge, squeezing into this cranny, into that crevice, and near sundown I spot a large opening ahead. As I get closer, two does bound out of the shadows and into the rain. Going inside, I walk under the familiar black stain of smoke on the roof. There are rock seats worn smooth from years and years of people sitting around a fire, and even dry firewood left from the last person who waited out a storm here. I light a fire and contemplate the scene through the entrance: the valley spread out below in the shadows of evening and the lowering clouds and heavy rain. I can almost hear the roar of near-flooding rivers in the valley. This scene has been a familiar one for a long, long time.

I walk to the back of the cave, along ridges in the wall that look like waves of water, and near the back are small dots pecked into the cave wall. In Native American rock writing, these translate as small particles, such as dust, ashes, stars or raindrops. It's not too difficult to



figure out which one is meant here, at least for tonight. Below the rock writing are several loose rocks. Looking closer, I see they are fossils of sea shells, here in a cave 5,000 feet high and miles from the ocean. Running my hands over their smooth shapes, I have the sudden feeling that by walking into this cave, I've walked into the beginning of a myth.

Perhaps a thousand years ago there was a Takelma man here, just as I am today. "Yes," he's thinking, "There must have been an ocean here in the Old Time. Look at these shells and the way the ridges along the cave wall look like waves. And look outside, a sea of rain coming down and the puddles growing around the cave entrance and the creeks and rivers roaring in the valley."

Had he been here in 1962 during the Columbus Day Storm, a valley filled with water would have been an even stronger possibility. Or perhaps when he was here, there was a flood to make that one look like a puddle. In this cave, you are not merely out of the storm, but inside it as well, surrounded by water.

That Takelma spent the night here, hoping the storm would let up, and he pecked the water symbol into the cave wall by the light of the fire. He examined the fossils and he wondered about the ocean being here, all that water. Who were the people living here then? The Animal People? Did they survive all that water? Did they adapt, did they find shelter or did they perish?

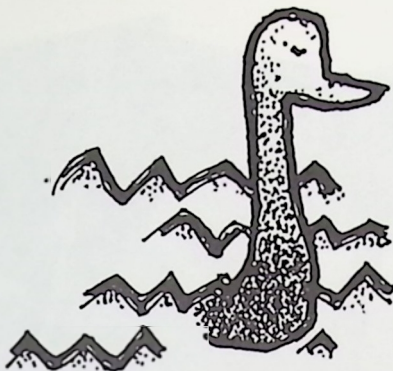
Next morning, it was still raining. He went back home to his village along the rain-swelled river, down the valley. That night, around a fire inside a large plank house, he told the story, making it a myth:

in the long ago time
all beings were people

Duck swam in the river
Otter caught fish
Crow sang haaaaa!
Bear pounded Ground
Deer kept quiet

now a great flood
covered the world

Duck and Otter
stayed with the water
Crow sang in the sky
Bear and Deer
learned to tread water
real quick!



Performance
Gift By
Thomas
Doty
8 pm
Sat. May 3
Dorothy Stolp
Center Stage
Southern Oregon
State College
Free

The People laughed at the joke, but inwardly they were wondering when the rain would stop. Did they build too close to the river? They would soon find out.

Sitting by the fire in the cave, looking out into the rainy darkness, I contemplate these things. The two does wander back and stand under the overhang, out of the rain.

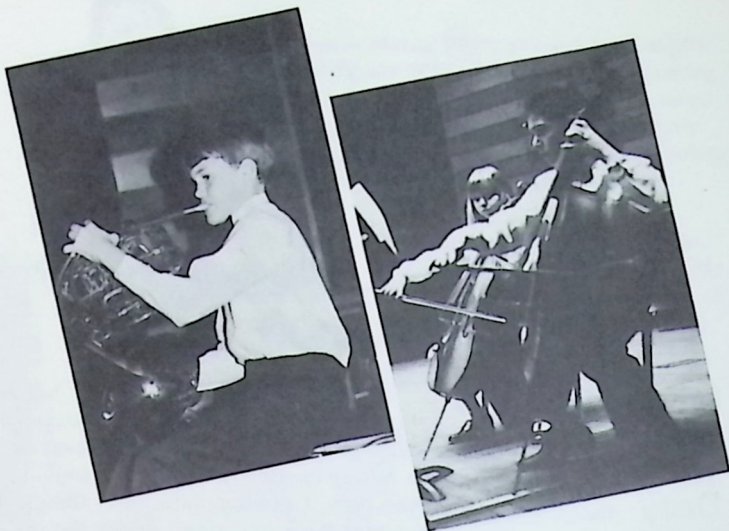
I think back to that fellow at the bus stop. From now on when someone asks me how I make my living, I'll reply, "I don't. My living makes me."

One final tidbit: On Saturday, May 3 at 8:00 pm, I'll be giving a performance of traditional Native American myths and songs at the Dorothy Stolp Center Stage at Southern Oregon State College in Ashland. This performance is sponsored by the SOSC Departments of English and Theatre Arts. And best of all: Admission is free! This is my gift to all of you who have shared in my successes over the past five years, to all of you who have patiently tolerated my many mistakes, and especially to my mother-in-law, who, when I asked her why she has yet to come to a performance in five years, replied, "I'm waiting for you to get good." Well, Lucy, it's time.

Thomas Doty is a storyteller who has also produced programs for KSOR.



Greg Lieber



Southern Oregon Youth Orchestra:

by Sherry O'Sullivan

If you are between the ages of ten and sixteen and want to make new friends, polish a skill, and enjoy tangible rewards for weeks and weeks of hard work, you might consider auditioning for the Southern Oregon Youth Orchestra. It takes a special person to become a member, for the dues demanded are heavy in both time consumption and dedication. There are formal and sectional rehearsals, personal coaching, and endless hours of private practice. You even become something of a neighborhood pariah if you play brass or percussion instruments, necessitating your parents build a soundproof soddy or bomb shelter on the south forty for you in which to practice. Or maybe you can practice at a friend's house whose parents habitually leave town for a few weeks prior to a Youth Concert.

If you live in White City, Central Point, Jacksonville or Medford, as many of the orchestra members do, then there is the additional flurry of carpooling and begged transportation in order to reach the Music Recital Hall on the Southern Oregon State College in Ashland for one of the nine full orchestral rehearsals which precede a concert. (After all,

trying to manhandle a tuba or cello aboard a city bus will cause pimples.)

And where are you going to wear a full length, black skirt or formal black pants in your normal activities? Yet you must have them for concerts and that means fittings and family jokes.

But there are payoffs. You can join your new friends in Southern Oregon Youth Orchestra socials; skating parties and picnics. There is the fun of staffing the orchestra's Fourth of July fundraising booth and participating in its annual themes (this year, "Fiddler on the Fourth"). And there is the solid knowledge that you are part of a very specialized group of talented people. There is not another group like you in Southern Oregon and nobody can do what you do.

This brings us to the Big Payoff, although at first glance it might seem like the Big Endurance to those not seasoned.

The house lights dim. You can hear the sudden hush from the packed recital hall. You and your fellow musicians are lined up ready to enter the stage and take your seats. You've rehearsed this many times, yet you're sure you've forgotten where you're supposed to sit.



A SUCCESS STORY

What if your chair isn't there? What if you snap a string? What if you have the wrong music? What if?

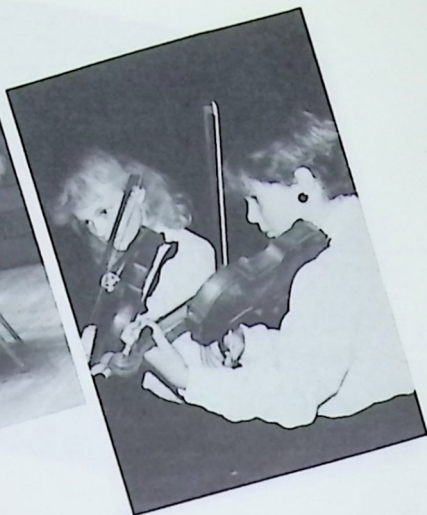
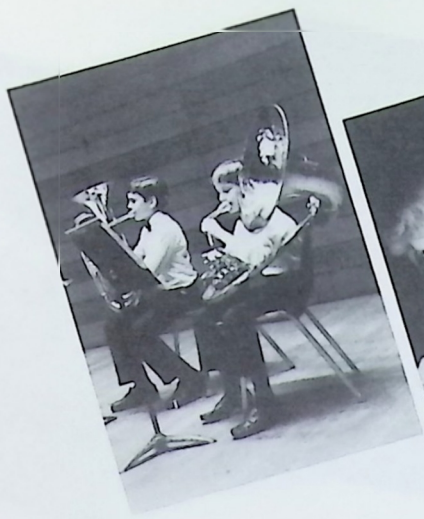
You notice the violinist next to you has a white-knuckled death grip on his violin. You turn around and look at your best friend for comfort. Her eyes are like glazed, polished butter plates and, although she is looking right at you, she doesn't seem to recognize you. Then your conductor, Patricia Potter, indicates it is time to start and, one by one, you file onto the empty stage *in front of all those people*. You wish you could visit the bathroom just once more. You wish you could be anywhere but here. You turn to Patricia Potter to tell her you've changed your mind, that you've decided to take up professional knitting instead . . . but it's too late. You're on!

And the magic starts. It starts for you. It starts for all your friends. And you make that same magic begin for the audience. Suddenly your nervousness vanishes, replaced by the expertise you have developed through long disciplined hours. You and your friends create the magic and your conductor tells you when to fill the large recital hall with its sound. It is a magic you'll never forget as long

as you live. It is the kind of experience which teaches — in what seems like a single, explosive moment — what it is like to be rewarded for working hard at something and succeeding. That's quite a payoff.

The Southern Oregon Youth Orchestra celebrated its first anniversary two months ago with a concert at SOSOC's Music Recital Hall. The Hall was filled to capacity with parents, relatives, supporters, and music lovers; all gathered to enjoy works by Couperin, Purcell and Leyden, as well as numerous solos presented by some of the young musicians. The concert was a smashing success. Although honesty forces me to admit that there were some excruciating moments during a Rakoczy March (better known from *The Damnation of Faust*), it was easily forgivable as being a bit too ambitious for an orchestra which only had nine full rehearsals prior to the concert, and whose average member age is about twelve years old.

I spoke with the conductor, Patricia Potter, and asked her of the orchestra's genesis. She told me it had begun as an idea between parents and teachers late in 1984. By January of 1985, a cadre of



twenty-six string players had been assembled from fourth to eighth grades, the consensus being that talented students from that age group would lend the most potential to the orchestra's early stages. Of everyone called or notified about the fledgling undertaking, the response was 100 percent. Clearly, it was an idea just waiting to happen.

However, Potter said they needed additional violas for their group and two members without previous viola experience were brought in to learn from scratch. From January to June the string ensemble rehearsed every Wednesday night in the small Merritt-Swing Hall in Ashland. Each student was assessed a small tuition for the learning experience and expenses. In March of 1985, they held their debut at the First Congregational Church in Ashland. Their program celebrated the birthdays of both Bach and Handel. Then in May, they held their second concert of Light Pops at the former Fountain restaurant in Ashland. Community support was tremendous.

Both concerts exhibited such potential that the informal group of parents and teachers, who up to now had been the main guiding force behind the musicians, decided to "take the summer off" and do some serious planning. Both the music department and the Department of Continuing Education at Southern Oregon State College responded favor-

ably to the idea of taking the Southern Oregon Youth Orchestra into the curriculum, as well as allowing them to use the Recital Hall facilities on campus.

The next step was to elect a Board of Directors and establish non-profit status in order to explore grants and fund raising potentials. Potter went north to visit the board members of the Eugene Youth Orchestra where, she said, they offered her great ideas, input and support.

Meanwhile, during the early summer of 1986, Potter held auditions in order to enlarge the scope of the original string group into a full orchestra. By July, she'd found a total of 47 devoted orchestral members between ten and sixteen years of age. Following the college term schedule meant preparing for three concerts a year (fall, winter, spring) with only time for nine full orchestral rehearsals prior to each performance. They had their first concert at the SOSC Music Recital Hall in November of '85; took a break for Christmas holidays, and then geared up again for their recent anniversary concert last March. Although a great number of the young musicians have been with Potter since the very beginning, it remains that Potter, her students, and the coaches have accomplished the impossible: the creation, training and presentation of a concert-class youth orchestra — all in little more than a year and with a cash flow of about \$8.36.

"I feel sure that with the experience and techniques accrued over the next two or three years, the Southern Oregon Youth Orchestra may become the outstanding youth orchestra in the state," said Potter recently.

Derek Ahmann, who played a trumpet solo in the March concert, said he had been with the orchestra only since the Fall of 1985 and intends to continue with it until the end of the school year. "I plan to go to college and become a doctor," said Ahmann, who is in the ninth grade at Mid High in Medford. "But I'd like to play the trumpet in a college band. After that I'll just keep it up as a hobby."

I spoke to Kristen Hollinsworth, a cellist, who recently came to Ashland Middle School from Florida. She joined the orchestra as recently as last October and already has performed in two concerts. At fourteen, Kristen was not able to say positively whether she will pursue cello studies professionally. "But I definitely plan to stay with the orchestra," she said.

Patricia Potter also plans to remain with the orchestra as conductor and chief nurturer. "It fulfills me in many areas: as a parent because I have two children presently in the orchestra; as a teacher; and as a woman conducting the orchestra," Potter added. "I couldn't do it alone. Support from parents and the community has been wonderful."

Of the students she conducts, Potter said, "They are precious children. I can't say enough about them. I'm very fond of each one. There is a great camaraderie between them and they've all become great friends. We all have," she amended.

Potter admits they have learned a lot together. Two broken bows during the concert in November resulted in the establishment of a "musical first-aid kit" containing extra bows, strings and other non-medical equipment. Potter shared an example of how they also have learned about each other and themselves. She smiled as she told me of the time one of her musicians (a soloist) called her at home the night before a concert. In a small, shaky, pre-concert voice he said he'd lost his solo music and wouldn't be able to go on. When she assured him she

had copies of it and he would be able to perform, he responded in an even smaller voice, "Oh."

He went on that night and conquered his stage fright. Ever since, Potter is doubly certain to make copies of *everything*.

Auditions will be held this June for both present members and those aspiring to join the orchestra. The age level has been raised to include musicians from Grade Eleven and under. Those interested and wishing additional information are urged to call the S.O. Youth Orchestra's Board of Directors' president, Everett Weighter, at (503) 482-9211.

The next concert by the Southern Oregon Youth Orchestra will be held at the Music Recital Hall on the campus of SOSO in Ashland on Saturday, May 17, at 3 p.m. The concert is free to the public and offers an excellent opportunity to enjoy the musical reality of this talented orchestra.

Beth Hall, a fifth grader at Wilson School in Central Point, is a violinist who seems largely unruffled by the excitement generated by the orchestra's high profile. Nevertheless, she avows a lasting loyalty to it. When asked how long she plans to remain as a member, she said with fervor, "Until it ends." Which, judging from the success and popularity of the Southern Oregon Youth Orchestra, may mean Beth Hall, at 198 years of age, might become the orchestra's oldest participating member. I have a feeling it will never end.



Sherry O Sullivan is a student at Southern Oregon State College and a regular contributor to the Guide.

PROGRAMS & SPECIALS AT A GLANCE

The Rogue Valley Symphony in a tape-delay performance from the Southern Oregon State College Music Recital Hall features oboist Franck Avril as soloist in Telemann's "Concerto for Oboe D'Amore" under the baton of guest conductor Mehli Mehta from the American Youth Symphony on Tuesday, May 13, at 7 pm.

Rajneeshpuram: What Price Paradise? relates the real-life drama of the four year attempt by the Bhagwan Shree Rajneesh to carve out a religious ecotopia in Oregon as told in a radio documentary produced by D. Roberts of Eugene. The program airs on Wednesday, May 7, at 4 pm; and repeats on Thursday, May 8, at 9 pm.

Northwest Report, a five-minute summary of news from Washington, featuring events of the week as they affect the Northwest, airs during "KSOR News" at noon on Friday, and repeats Saturdays at 9:30 am.

Marion's Men: The Life of Fox, written by Ralph F. Fox, a Revolutionary War hero, begins Monday, which debuts Monday.

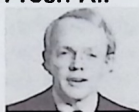
Bard, a repeat series of radio drama, begins with "The Shepherd" at 9 pm on Tuesday.

The San Francisco Symphony 26-week season of concert music director, Herbert von Karajan, begins Saturdays at 3 pm.

The Oregon Symphony concert of the season with conductor Leopold Stokowski conducting Mozart's Piano Concerto No. 23, K. 449, with soloist Michael Collins, begins Saturday, May 3, at 3 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About the Area
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Tonight's Concert
5:00 All Things Considered	4:00 About Books and Writers	4:00 The Empire Strikes Back	3:00 A Night of Music
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Studio City
9:00 Possible Musics, including Music From Hearts of Space at 11 pm	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	6:30 Siskiyou Music Hall	7:00 Music from the Heart
	9:30 Happiness	9:00 Tales From The Shadows	9:00 Vintage
	10:00 Ask Dr. Science	9:30 The Empire Strikes Back	9:30 Lord of the Rings
	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:00 Ask Dr. Science
		10:02 Post Meridian	10:02 Sidra On Fire
			11:00 Post Meridian (Jazz)

Noah Adams



and Times of the Swamp
 zullo, profiles a legendary
 m a new radio drama
 ay 12, at 9:30 pm.

Radio dramas from Bay Area
 m "Pictures" by Sam
 day, May 6.

mony returns with a new
 tt broadcasts under its new
 Blomstedt, on

performs its final broadcast
 lh James DePriest con-
 concerto No. 14 in E-flat,
 el Roll; and Mahler's
 rrp Minor, on Saturday,



Gene Wilder helps celebrate the 15th anniversary of All Things Considered, his favorite program.

Monday

6:00 Morning Edition
 7:00 Ante Meridian
 10:00 Women
 12:00 Concert
 2:00 News
 4:00 at
 6:00 Hall
 8:00 To You
 10:00 Terkel
 12:00 gs
 2:00 eered
 4:00 ou
 6:00 Hall
 8:00 Memory
 10:00 e Radio
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 4:00 Science
 6:00 cord
 8:00 eridian

Thursday

6:00 Morning Edition
 7:00 Ante Meridian
 10:00 First Concert
 12:00 KSOR News
 2:00 Music From Europe
 4:00 New Dimensions
 5:00 All Things Considered
 6:30 Siskiyou Music Hall
 9:00 Chautauqua!
 9:30 New Letters On the Air
 10:00 Ask Dr. Science
 10:02 Jazz Album Preview
 10:45 Post Meridian (Jazz)

Susan Stamberg



Friday

6:00 Morning Edition
 7:00 Ante Meridian
 9:45 BBC Report
 10:00 First Concert
 12:00 KSOR News
 2:00 Santa Fe Chamber Music Festival
 4:00 Marian McPartland's Piano Jazz
 5:00 All Things Considered
 6:30 Siskiyou Music Hall
 8:00 New York Philharmonic
 10:00 Ask Dr. Science
 10:02 American Jazz Radio Festival
 12:00 Post Meridian (Jazz)

Saturday

6:00 Weekend Edition
 8:00 Ante Meridian
 10:00 Jazz Revisited
 10:30 Micrologus
 11:00 Metropolitan Opera
 3:00 Pittsburgh Symphony
 Oregon Symphony (May 3 only)
 San Francisco Symphony (Begins May 10)
 5:00 All Things Considered
 6:00 A Prairie Home Companion
 8:00 A Mixed Bag
 10:00 The Blues

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

May 4 The Portland String Quartet performs music by Bach, Beethoven, Kreisler, Bloch and Piston.

May 11 Popular singer Cleo Laine and her husband John Dankworth are featured in a program of pop and jazz songs.

May 18 Pianist Bella Davidovich and violinist Dmitry Sitkovetsky perform music by Mendelssohn, Grieg, Brahms and Prokofiev.

May 25 The Deller Consort performs a program of madrigals and songs from the baroque and renaissance.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Canton Speakers. Local broadcast made possible by Progressive Audio of Grants Pass.

May 4 Audiophile Schmaltz. John Sunier serves up a frothy program of music, including works by Johann Strauss, Romberg and Kreisler. The interview this week is with the witty musicologist Nicolas Slonimsky.

May 11 A program of Ambisonics recordings, including music by Alberti, Hoffman, Elgar and Carla Bley. John Sunier talks with J. Gordon Holt, editor of Stereophile magazine.

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May 18 A program of audiophile recordings of baroque music, including music by Vivaldi, Purcell, Galuppi, Bach and even Claude Bolling. This week's interview is with William Malloch of Opus magazine.

May 25 Ecological Music. This program includes an interview with Paul Winter, and music by Winter, James Newton, Harold Blanchard, Debussy and others.

12:00 n Chicago Symphony Orchestra

A 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

May 4 Sir Georg Solti conducts two symphonies: Haydn's Symphony No. 95 in C Minor, and Bruckner's Symphony No. 7 in E.

May 11 Erich Leinsdorf conducts Roussel's Symphony No. 4 in A, Op. 53, *Timbres, Espace, Mouvement*, by Henri Dutilleul; and the Symphony in D Minor by Franck.

May 18 James Levine conducts two works by Ives: *The Unanswered Question* and *Three Places in New England*; two works by Richard Strauss: Till Eulenspiegel's Merry Pranks, Op. 28, and Four Last Songs; Mozart's Concert Aria *Bella mia fiamma*, K. 528; and the aria *Let the bright seraphim*, from *Samson*, by Handel. Soloist in the vocal works is Dame Kiri Te Kanawa.

May 25 Leonard Slatkin conducts Notturmo for Strings and Harp, by Fine; Bruch's Scottish Fantasy, Op. 46, with violinist Cho-Liang Lin; and the Symphony No. 5, Op. 50, by Nielsen.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National broadcast funded by CIGNA Corp.

May 4 Erich Leinsdorf conducts two works: the Concerto for English Horn and String Orchestra, by Persichetti; and the Symphony No. 5, by Mahler.

May 11 Dennis Russell Davies conducts Songs for Soprano and Orchestra, by Sibelius, with soloist Raili Viljakainen; Carter's Symphony for Three Orchestras; and Mahler's Symphony No. 4 in G.

May 18 This program will begin at 1:30 pm! Dennis Russell Davies conducts a complete concert version of Debussy's opera *Pelleas et Melisande*.

May 25 Riccardo Muti conducts Stravinsky's Suite from The Firebird, and the *Symphonie Fantastique* by Berlioz.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off

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MONDAY

*hy date denotes composer's birthdate

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date A daily look at astronomical events.

7:58 am Community Calendar

8:35 am Ask Dr. Science (Duck's Breath Mystery Theatre)

9:00 am Calendar of the Arts

9:30 am Bioregional Report A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project.

Major funding by the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am - 2:00 pm First Concert

May 5 PFITZNER: 5 Piano Pieces, Op. 47

May 12 MASSENET: Scenes Pittoresques



*Chris Sarandon, Paul Hecht & Timothy Jerome star in **Marlon's Men**.*

May 19 MILHAUD: Sonata for Winds and Piano (1918)

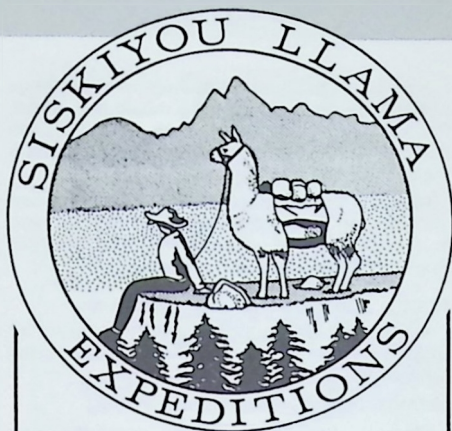
May 26 SCHUBERT: "Trout" Quintet

12:00 n KSOR News

2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with Andre Previn as its new Music Director.

May 5 Vladimir Ashkenazy conducts Faure's *Pelleas et Melisande* suite; Johnson's *Falling* (for double bass solo); and *Don Quixote*, by Richard Strauss.



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May 12 Vladimir Ashkenazy conducts Dvorak's Symphony No. 9; and the Violin Concerto, by Brahms, with soloist Itzhak Perlman.

May 19 Andre Previn conducts Berlioz's Overture to *Benvenuto Cellini*; the Symphony No. 2, by Roger Sessions; and the Piano Concerto No. 2, by Brahms, with soloist Horacio Gutierrez.

May 26 Composer Krzysztof Penderecki is on the podium to conduct his own *St. Luke Passion*, with soloist Phyllis Bryn-Julson, soprano, Sndrezj Hiolski, baritone, and Malcolm Smith, bass.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:00 pm Siskiyou Music Hall

May 5 BEETHOVEN: Piano Concerto No. 3 in C Minor, Op. 37

May 12 MASSENET: Piano Concerto

May 19 RUBBRA: Symphony No. 10

May 26 MENDELSSOHN: Symphony No. 5 ("Reformation")

9:00 pm The Mind's Eye

A series of dramatizations of great literary works. This month features dramatizations of Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson, and The Secret Sharer, by Joseph Conrad.

9:30 pm Happiness

This five-part series, which stars Barbara Barrie, tells the story of a woman's life through her reminiscences of her relationships with the men in her life.

May 5 *Jack: The Last Lodger* (1970) Millie stops hoping her dissatisfaction with life will vanish with a final marriage. **This concludes the series.**

9:30 pm Beginning May 12 Marlon's Men The Life and Times of the Swamp Fox

Written by Ralph Pezullo, this series profiles this legendary Revolutionary War hero.

May 12 *The First Test of Fire* Major Francis Marion, serving in the South Carolina Militia, prepares to join in the defense of Charleston on Sullivan's Island.

May 19 *The Selge of Savannah* In 1779, the British seize the city of Savannah, and Marion's unit begins a campaign to dislodge them.

May 26 *Not a Rebel in Arms in All the Country* Charleston falls to the British in May of 1780, but Marion escapes and joins forces with Major John James north of Georgetown.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off



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TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.

Funds for local broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

May 6 GODARD: Piano Trio in G, Op. 32

May 13 HAYDN: Symphony No. 100 ("Military")

May 20 RAVEL: *Gaspard de la Nuit*

May 27 HANDEL: Music for the Royal Fireworks

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under Music Director Christoph von Dohnanyi.

May 6 Jahja Ling conducts *Aureole*, by Jacob Druckman; *Death and Transfiguration*, by Richard Strauss; and Beethoven's Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"), with soloist Murray Perahia.

May 13 Vladimir Ashkenazy conducts three works by Debussy; *Three Nocturnes*, *Prelude to the Afternoon of a Faun*; and *La Mer*; and Prokofiev's Violin Concerto No. 2 in G, Op. 63, with soloist Boris Belkin.

May 20 This program includes Rachmaninoff's Piano Concerto No. 3 in D, Op. 30, with Yefim Bronfman, soloist; and the Symphony No. 5, Op. 100. Christoph von Dohnanyi conducts.

Dr. Sue DeMarinis

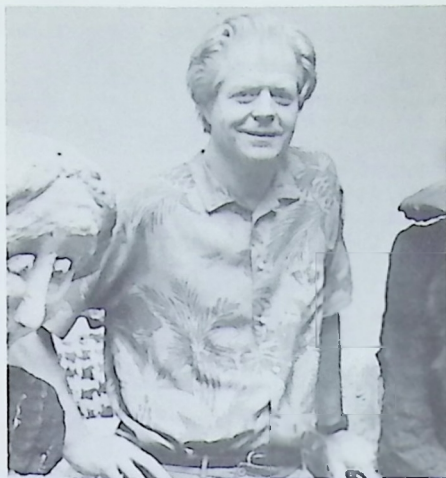
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Sculptor Red Grooms is featured on **Fresh Air**.

May 27 Yoel Levi conducts a single work: *Romeo and Juliet*, by Hector Berlioz, with mezzo-soprano Katherine Ciesinski, tenor Jon Garrison, bass-baritone John Cheek, and the Cleveland Orchestra Chorus.

4:00 pm The Empire Strikes Back

The popular NPR drama series — based on the George Lucas film — returns for its final run on public radio. The programs repeat at 9:30 tonight.

May 6 **Way of the Jedi** Luke furthers his instruction as a Jedi knight under the tutelage of Yoda, and learns that the cruelest battle of all rages within himself.

May 13 **New Allies, New Enemies** Arriving in Cloud City, Han Solo and Princess Leia seek the protection of Han's old friend, Lando Calrissian.

May 20 **Dark Lord's Fury** Lando Calrissian betrays his guests, while Luke, sensing danger, rushes to Cloud City — a deadly trap.

May 27 **Gambler's Choice** A Wookiee's strength, a gambler's cunning, and the beauty and wisdom of a Princess are not enough to rescue Luke from a deadly meeting with his evil nemesis, Darth Vader.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

May 6 Albert Race Sample remembers his seven years in a sadistic Texas prison, which is the subject of his memoir, *Racehoss: Big Emma's Boy*.

May 13 Famed author and illustrator Maurice Sendak discusses children's literature and his own childhood.

May 20 Vito Russo, author of *The Celluloid Closet*, analyzes how gays are portrayed in the media.

May 27 Singer/songwriter Leonard Cohen discusses his life and his music.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; *Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

6:30 pm Siskiyou Music Hall

May 6 SCHUBERT: Symphony No. 1 in D, D. 82

May 13 RAMEAU: Suite in E Minor

May 20 TELEMANN: Suite in F Minor

May 27 HAYDN: Symphony No. 84 in E-flat

**7:00 pm May 13
Rogue Valley Symphony**

KSOR presents a tape-delay performance by the Rogue Valley Symphony from the SOSC Recital Hall in Ashland. Soloist will be oboist Franck Avril.

9:00 pm BARD

A repeat of last year's series of Bay Area Radio Drama (BARD), which includes several works by Sam Shepard.

May 6 *Pictures*, by Sam Shepard Two guys are trying to think up an idea for a movie, but the pictures they come up with begin to come to life.

May 13 *Inland Ice*, by Irene Oppenheim During an exploration of Greenland, one of the expedition team members begins to threaten the survival of the entire team.

May 20 *The Story*, by Carol Lashoff The author is convinced that the story of Adam and Eve has been distorted by the men who have taught it over the centuries. This is a new account.

May 24 *Four Monologues for Radio* This program includes *Mona*, by Adam Brown, *Juice*, by Gilbert Girion, *Appointment*, by Keith Abbott, and *Bird Talk*, by Irene Oppenheim.

9:30 pm The Empire Strikes Back

A repeat broadcast (see program description at 4 pm).

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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W E D N E S D A Y

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg

Funds for local broadcast provided by Bloomsbury Books of Ashland.

10:00 am First Concert

***May 7** BRAHMS: Symphony No. 4 in E Minor, Op. 98

May 14 TURINA: *Sinfonia Sevillana*

May 21 MOZART: Serenade in B-flat, K. 361

May 28 HANDEL: Concerto for Organ, 2 Oboes, and Strings

12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

Major funding by the Carpenter Foundation.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

May 7 Klaus Tennstedt leads the London Philharmonic in performances of two works by Beethoven: the *Egmont* Overture, Op. 84, and the Symphony No. 8 in F, Op. 93.

May 14 Soprano Dame Kiri Te Kanawa is featured in a recital of songs by Scarlatti, Gluck, Piccinni, Mozart and Purcell. Pianist Martin Katz accompanies.

May 21 Michael Tilson Thomas conducts the Orchestra of St. Luke's in "Ah! Perfido," by Beethoven, with soprano Hildegard Behrens, soloist, and Beethoven's Symphony No. 4 in B-flat.

May 28 Canadian Brass joins Peter Nero and his Trio in music by Gabrieli, Vivaldi, Bach, Harold Arlen and Jerome Kern.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

May 7 Roland Nadeau analyzes Brahms' Piano Quintet in F Minor, Op. 34, and compares it to the version Brahms wrote for two pianos.

May 14 Pianist Virginia Eskin returns to the second piano, joining Roland Nadeau in a discussion of the merits and demerits of various well-known pianists.

May 21 Jazz pianist Bob Winter joins Roland Nadeau at the second piano for analysis and performance of music, classical and otherwise.

May 28 Roland Nadeau illustrates the many facets of the generic concept known as "melody": theme, tune subject, contour, range and climax.

4:00 pm May 7

Rajneeshpuram: What Price Paradise?

A radio documentary about an experiment that failed. On August 29, 1981, the Bhagwan Shree Rajneesh came to settle in Oregon on what was then called Big Muddy Ranch, 64,229 acres of barren land. Here the Bhagwan and his followers began a four-year attempt to carve out a religious ecotopia — an attempt that crumbled through scandal, prejudice, a small town takeover, a bombing, the bussing of street people, immigration fraud, defamation suits, internal strife and mismanagement, alleged murder attempts and poisonings, and political turmoil. This audio documentary, produced by D. Roberts of Eugene, covers this most curious series of events. This program will be repeated Thursday, May 8 at 9:00 pm.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

May 7 Pre-empted by Rajneeshpuram documentary.

May 14 Educator Jonathon Kozol talks about his new book *Illiterate America*.

May 21 Studs' guest is Neil Postman, author of *Amusing Ourselves to Death: Discourse in the Age of Show Business*.

May 28 James Baldwin talks about his recent book about the Atlanta child murders, *Evidence of Things Not Seen*.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

May 7 TCHAIKOVSKY: Violin Concerto

May 14 SIBELIUS: Symphony No. 3 in C, Op. 52

May 21 STRAVINSKY: *The Rite of Spring*

May 28 PUCCINI: *Capriccio sinfonico*

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month the "Unpleasantness at the Bellona Club" is all over, but another murder messes up the tranquility of the airwaves as Lord Peter's brother is wrongly imprisoned in *Clouds of Witness*.

May 7 Ann Dorland (Conclusion of "Bellona Club") Lord Peter suspects that a former companion of Lady Dormer can help solve the mystery surrounding General Fentiman's death.

May 14 The Riddlesdale Inquest (*Clouds of Witness*, episode 1) Lord Peter finds himself investigating his own family when his brother, the Duke of Denver, is arrested for murder.

May 21 Mudstains and Bloodstains Attempting to clear his brother of murder charges, Lord Peter uncovers some unusual clues.

May 28 The Diamond Cat Lord Peter searches for the owner of a lady's diamond trinket left — where else — at the scene of the crime.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

May 7 Tenor giant Sonny Rollins talks about his own remarkable history and demonstrates the technique of circular breathing; albums featured include Rollins' recent *Soloscape* and the classic Blue Note session *Mysterioso*.

May 14 Trumpet star Wynton Marsalis discusses his struggle to further his art while living in the limelight, and talks about some of his favorite recordings, including Coltrane's *A Love Supreme*.

May 21 Saxophonist Archie Shepp tells the true story of his early relationship with John Coltrane, and talks about how and why he turned to singing in his latest recordings.

May 28 Engineer Rudy Van Gelder, credited with creating the legendary "Blue Note Sound," talks about how and where he made his classic records, and looks to the future of recorded jazz; sessions discussed include John Coltrane's *Blue Train*.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

May 1 BEETHOVEN: Symphony No. 4 in B-flat, Op. 60

***May 8** GOTTSCHALK: Grand Tarantelle for Piano and Orchestra

***May 15** DANZI: Wind Quintet in G Minor, Op. 56, No. 2

***May 22** WAGNER: Siegfried's Funeral Music from *Die Gotterdammerung*

***May 29** ALBENIZ: *Suite Iberia*

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

May 1 Artists from Finland, Poland, Germany, and Japan perform works by Sibelius, Mozart, Stanley, Kokkonen, and Bach.

May 8 The Hungarian State, Polish Radio, Budapest and Finnish Radio Symphony Orchestras perform works by Mendelssohn, Twardowski, Yamada, Prokofiev, and Schnittke.

May 15 The Raglan Baroque Players of London, the Bartok String Quartet, the Southwest German Radio Symphony and the Polish Radio Symphony perform music by Bach, Haydn, Wagner, Kang and Padereswki.

May 22 In a program of rarely-heard symphonic works, the Finnish, Hungarian and Polish radio symphonies perform works by Mielck, Ranki, and Karłowicz.

May 29 The Budapest Symphony Orchestra, the Slovak Philharmonic, and the Hungarian and Moscow Radio Symphony Orchestras perform rarely-heard works by Goldmark, Moyzes, Dohnanyi, and Tischenko.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner and Joyce Ward, Architects; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

May 1 **Conscious Dreams** (with Stephen LaBerge). The fascinating realm of dreams and dreaming takes on new meaning in this

dialogue with a pioneer dream researcher, who has scientifically proven that we can be "awake during sleep."

May 8 **Tale Spinnin'** (with Jim Heynen). Fables resound in our consciousness, and while modern life tends to distance us from the ageless learning tools, we have among modern writers a few fable-spinners, such as Jim Heynen. Heynen is the author of *You Know What is Right*.

May 15 **Winning Ways** (with Wayne Dyer). Psychologist and best-selling author Dyer suggests a myriad of methods to become more conscious parents and live life more fully.

May 22 **Megachanges** (with John Naisbitt and Patricia Aburdene). The world is changing, and America is no exception. John Naisbitt, author of *Megatrends*, and his wife, Patricia, speak about the leading edge of society's new directions as exemplified by what's happening in the corporate sector.

May 29 **Timeless Wisdom and the Changing Culture** (with Paul Cash and Amy Opperman). Cash and Opperman are editors of the *Notebooks of Paul Brunton*, famed author of classics such as *A Search for Secret India* and *The Wisdom of the Overself*. (This is a repeat broadcast of a program aired in March).

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

May 1 LISZT: *Venezia e Napoli*

***May 8** GOTTSCHALK: Symphony: A Night in the Tropics

May 15 MOZART: Clarinet Concerto, K.622

***May 22** WAGNER: A Siegfried Idyll

May 29 STRAUSS: Ein Heldenleben

9:00 pm **May 8** **Rajneeshpuram: What Price Paradise?**

A one-hour documentary produced by D. Roberts of Eugene, which examines the turbulent times of the Bhagwan in Oregon. A repeat broadcast of the program aired on May 7.

9:00 pm Chautauqua!

SOSC English professor Erland Anderson, Todd Barton, Deborah Arzac, and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews. (Note: Chautauqua will be preempted on May 8 by the Rajneeshpuram Documentary.)

9:30 pm New Letters on the Air

The audio version of the renowned literary magazine New Letters features poets, novelists and short story writers reading their own works (NOTE: New Letters will be pre-empted on May 8 by the Rajneeshpuram documentary.)

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 pm Sign-Off

National Public Radio's ALL THINGS CONSIDERED Turns 15!!!



Actor/comedian Gene Wilder wrote, directed and stars in the forthcoming film "Haunted Honeymoon."

Word of mouth is the best way to let anybody know about a great thing. Join the "All Things Considered" chain link and become an important

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Well, this is that kind of chain letter. Sort of. This one is meant to tune you into something you really won't be able to live without.

It's one of the best programs on radio, or anywhere. And in May, it turns 15 years old. Since 1971, National Public Radio's ALL THINGS CONSIDERED has been charming millions of listeners across the country with its unique brand of journalism, information and wit. And it's won every award in the book. If you already listen to ATC, you're probably hooked on it. If you don't, you don't know what you're missing, and this letter has found its way to the right person.

Tune ATC in for a few evenings. In southern Oregon and Northern California, you can find it at 5:00 pm on KSOR below 92 on your FM dial. That's all it'll take. And you'll be a confirmed dyed-in-the-wool, no-holds-barred, chronic ATC fan. And you'll probably be telling anyone within earshot about it.

That's where this chain letter comes in. Add your name to the bottom of this letter, make 111 copies, and send them to 10 of your best friends. SERIOUSLY. No dice warnings, no stern predictions of catastrophic doom if you break the chain. It's just that if you do, 111 of your friends are going to miss out on something really terrific. That's all.

Let KSOR know that you're part of this crazy thing. They'll send you a bumper sticker saying "I'm a link in the ALL THINGS CONSIDERED chain." And, be SURE to let them know if you win two million dollars in a lottery. You never know about these things.

All the best,

Gene Wilder

Gene Wilder and . . .

your name



FRIDAY

*by date denotes composer's birthdate
by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

*May 2 A. SCARLATTI: Sinfonie di Concerto Grosso No. 3 in D Minor

*May 9 PALESTRINA: Motets

May 16 SCHUBERT: Piano Sonata in B-flat, D. 960

May 23 DEBUSSY: Nocturnes

May 30 BEETHOVEN: Symphony No. 6 ("Pastorale")

12:00 n KSOR News

Includes the Northwest Report, Steve Forrester's weekly summary of developments in Washington D.C. which affect the Northwest.

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series of the 1985 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the baroque period through the present, including world premieres by Ned Rorem and Eugene Phillips.

May 2 Pianists Ursula Oppens and Andras Schiff, bassoonist Lynette Cohen, and oboist Alan Vogel are among the festival musicians performing works by Mozart, Saint-Saens, Berio and Brahms.

May 9 Pianist Andras Schiff, cellist Carter Brey, pianist Barbara Weintraub, and violinist Ani Kavafian are among the musicians performing works by Mozart, Carter and Dvorak.

May 16 Works by Barber, Beethoven, Kirchner, and Brahms are performed by

musicians including flutist Marya Martin, oboist Martin Vogel, bassoonist Lynette Cohen, and pianist Leon Kirchner.

May 23 Works by Bach, Brahms, Kirchner, and Beethoven performed by violinist Ida Kavafian, cellist Ralph Kirshbaum, pianist Andre-Michel Shub, and soprano Beverly Hoch and others.

May 30 Works by Mozart, Respighi, Debussy and Martinu are performed by musicians including pianists Edward Auer, Kenneth Cooper, Alicia Schachter and Ursula Oppens, and flutist Marya Martin.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

May 2 A vital force in the West Coast jazz scene, pianist Pete Jolly demonstrates his swinging piano style with "You, The Night and the Music." Marian joins in for a duet of "Barbados."

May 9 Since she began playing with a local band at the age of 13, Bess Bonnier has evolved to become one of the most accomplished pianists in the Detroit jazz scene. She and Marian play duets on "Get Out of Town."

May 16 Junior Mance joins Marian for a program of bluesy solos and duets.

May 23 Marian's guest is the great jazz vocalist Sarah Vaughan.












May 30 Pianist Lou Levy is Marian's guest.



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






















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5:00 pm All Things Considered

Local funds by William Epstein, M.C., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

*May 2 A. SCARLATTI: Cantata: *La Pazzia. Ovvero la Stravaganza*

May 9 ROSSINI: Overture to *Semiramide*

May 16 DANDRIEU: Suite in D Minor

May 23 GRIEG: Incidental Music to *Peer Gynt*

May 30 BACH: Suite No. 2 in B Minor, BWV 1067

8:00 pm New York Philharmonic

May 2 Leonard Bernstein conducts the third symphonies by three different American composers: Roy Harris, William Schuman, and Aaron Copland.

May 9 Leonard Bernstein conducts a single work: the Symphony No. 7, by Gustav Mahler.

May 16 Zubin Mehta conducts the Symphony No. 3 by Lutoslawski; and the Piano Concerto No. 2 in B-flat major, Op. 83 by Brahms, with soloist Maurizio Pollini.

May 23 This unusual program features sitar virtuoso Ravi Shankar and the Festive Drummers of India in a performance of Shankar's Concerto No. 1 for Sitar and Orchestra. Also on the program are Beethoven's *Egmont* Overture, Op. 84; and the *Daphnis et Chloe* Suite No. 2, by Ravel. Zubin Mehta conducts.

May 30 In a concert honoring the 100th anniversary of the birth of William Furtwangler, Zubin Mehta conducts the Scherzo from Furtwangler's Second Symphony. Also included are the Cello Concerto No. 1 by Saint-Saens, with Matt Haimovitz, soloist; and Bruckner's Symphony No. 4 in E-flat ("Romantic").

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

May 2 The famed Houston Person Group is featured, spotlighting the talents of vocalist Etta Jones.

May 9 Japanese pianist Yosuke Yamashita is captured live at the Jazz Record Mart in Chicago, with saxophonist Benny Wallace, drummer Don Moye, and bassist Thomas Palmer.

May 16 The Barry Keiner Trio performs at the Tralfamadore Cafe in Buffalo, New York.

May 23 The Guitar Trio performs, featuring Bob Roether, Fred Hibbard and Woody Beckner.

May 30 The famed Reggie Pittman Latin Jazz Group performs at Kent State University.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

*by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogee commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

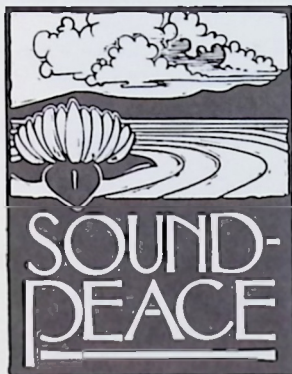
Local broadcast funded by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

May 3 Ellington Portraits The Duke's musical picture of some prominent black performers.



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May 10 One More Time The same artist repeats the same tune, including Goodman recordings from 1938 and 1947.

May 17 Namesakes Recordings featuring the name of an artist in the title, such as "Conniff Riff."

May 24 Lu Watters Traditional jazz recordings from the West Coast by the Yerba Buena Jazz Band.

May 31 Swingin' the Oldies Old-time tunes as played by Goodman, Basie, Berrigan, Glenn Miller, and others. (NOTE: This program will begin at 9:00 due to early opera time.)

10:00 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music. (Micrologus will not be heard on May 31 due to the extra-early opera curtain time.)

11:00 am Lyric Opera of Chicago

Another series from this great opera company, produced by WFMT, Chicago.

Local funding provided by Sun Studs of Roseburg, and Sun Plywood of North Bend.

May 3 I Capuleti e i Montecchi, by Bellini. Donato Renzetti conducts, and the cast includes Dennis O'Neill, Roderick Kennedy, Dmitri Kavrakos, Tatiana Troyanos, Cecilia Gasdia.

May 10 Samson, by Handel. Julius Rudel conducts, and the cast includes Jon Vickers, June Anderson, Paul Plishka and David Gordon.

May 17 Madame Butterfly, by Puccini. Miguel Gomez-Martinez conducts, and the cast includes Richard Stilwell, Anna Tomowa-Sintow, Elena Zilio, and Florindo Andreolli.

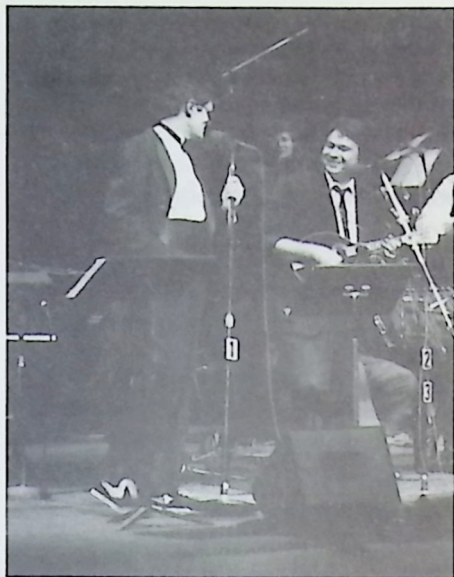
May 24 La Traviata, by Verdi. Bruno Bartoletti conducts, and the cast includes Catharine Malfitano, Catharine Stoltz, Roderick Kennedy, Kurt Link and Paul Krieder.

May 31 Die Meistersinger von Nurnberg, by Wagner. Marek Janowski conducts, and the cast includes William Johns, Nancy Johnson, Sharon Graham, and David Kuebler. (NOTE: This program begins at 9:30 am)

3:00 pm May 3 The Oregon Symphony

KSOR presents the final monthly Oregon Symphony broadcast of this season. James DePriest conducts Mozart's Piano Concerto No. 14 in E-flat, K. 449, with soloist Michael Roll; and Mahler's Symphony No. 5 in C-sharp Minor.

Broadcast production made possible by Pacific Power and Light.



Garrison Keillor with Peter Ostroushko, a regular guest on *A Prairie Home Companion*.

**3:00 pm Beginning May 10
San Francisco Symphony**

A new 26-week season of concert broadcasts featuring the San Francisco Symphony with its new Music Director, Herbert Blomstedt.

May 10 Edo de Waart conducts a varied program, which includes Respighi's *Church Windows*; 4 Original Versions of Boccherini's *Ritirata notturna di Madrid*, transcribed for orchestra by Berio; and Leontyne Price is featured in vocal works by Verdi, Mozart and Puccini.

May 17 Edo de Waart conducts Webern's *Passacaglia*, Op. 1; Schoenberg's orchestration of Bach's *Schmucke dich, o liebe Seele*; BWV 654; Schoenberg's Piano Concerto, with soloist Charles Rosen; and Elgar's *Enigma Variations*.

May 24 Edo de Waart conducts an all-Prokofiev program: the Classical Symphony, Piano Concerto No. 2, with Mack McCray, soloist, and excerpts from the ballet *Romeo and Juliet*.

May 31 Edo de Waart conducts Ravel's *Mother Goose Suite*; Rachmaninoff's Rhapsody on a Theme by Paganini, with soloist Zoltan Kocsis; Creston's Fantasy for Trombone and Orchestra, with Mark Lawrence; and Stravinsky's Symphony in Three Movements.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

"Chata alone worth the drive south"

Barbara Curtin - Dining Out
Gazette Times, Corvallis
March 16, 1984

"...you immediately feel a homey warmth & hospitality ...convey(ing) the intimacy and glow of a private home."

Roger J. Porter - Dining Out
Oregon Magazine, March 1984

"...but my favorite is...Chata ...attention to detail makes Chata a rewarding as well as an unusual dining experience."

Jonathan Nicholas
The Oregonian, April 1983

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PROSE AND POETRY

Wavering

Flickering curtain, scintillations, junebugs,
rain of fireflies low in the rippling fog,
motes abundant, random, pinpoints of intelligence
floating like bright snow . . .

A world, the world, where *live shell*
can explode on impact or, curled elaborate bone,
be an architect, domicile
of wincing leisurely flesh.

The attention

sets out toward a cell, its hermit,
the rapt years all one day,
telling and telling beads and vision -
toward a river forever
sweeping worn stones without impatience,
holding its gesture, palm upraised -
but at once wavers: the shimmering curtain, wet strands
of hair, sound of the thick reeds jostled by what they hide,
life on the move, a caravan of event. Water on intermittent gleaming,
pools, marshes, a different river.

Poet Power

Riding by taxi, Brooklyn to Queens,
a grey spring day. The Hispanic driver,
when I ask, 'Es Usted Mexicano?' tells me
No, he's an exile from Uruguay. And I say,
'The only other Uruguayan I've met
was a writer - maybe
you know his name? -

Mario Benedetti?

And he takes both hands
off the wheel and swings round,
glittering with joy: '*Benedetti!*
Mario Benedetti! !'

There are

hallelujas in his voice -
we execute a perfect
figure 8 on the shining highway,
and rise aloft, high above traffic, flying
all the rest of the way in the blue sky, azul, azul!

Every Day

Three men spoke to me today.

One, bereaved, told me his grief, saying
Had God abandoned him, or was there
no God to abandon him?

One, condemned, told me his epitaph,
'Groomed to die.' On Death Row he remembers
the underside of his gradeschool desk, air-raid drill.
He never expected to live
even this long.
He sticks his head back down between his knees,
'not even sad'.

One, a young father, told me
how he had needed his child, even
before it was conceived.
How he had planted a garden too big to hoe.
He told me about the small leaves near his window,
how he had seen in them their desire to be,
to the world.

With this one I sat laughing,
eating, drinking wine. 'The same word,'
he said, 'she has the same word for me and the dog!'
She loves us!'

Every day, every day I hear
enough to fill
a year of nights with wondering.

Denise Levertov, in the forefront of living American poets, has "always looked for a kind of essentialism in which seeing and saying are alike, pure and direct and to the bone . . ." Two more recent of her many books are *Oblique Prayers* (1984) and *Candles in Babylon* (1982). She divides her time between Massachusetts and Stanford University. She read on the Southern Oregon State College campus in March.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR Listeners Guild Meeting



Trustees Marylen Kocks receives roses from President Bill Thorndike.

An Illinois Valley listener suggested that the station replace some of the classical music programming with other music or public affairs programs.

An Ashland listener and Crescent City listener (both also board members) spoke in favor of maintaining the present amount of classical music.

A Grants Pass listener complimented station staff on its program choices, but indicated that he misses "Talk, Talk."

Another Ashland listener expressed interest in hearing a local talk show, suggesting that such a program air overnight instead of signing off at 2 a.m.

A Yreka listener (and board member) indicated appreciation that KSOR was interested in hearing feedback from listeners.

The Listeners Guild Board also appointed new board members and elected officers for the following year. Dr. L. Donald McGeary of the Family Practice Group in Medford, and Peter

Sage of Shearson Lehman in Medford were appointed to three-year terms on the Board of Trustees. Stuart Allen of Medford and Edith Heumann of Ashland were re-appointed for three year terms, and all seven Regional Representatives were re-appointed for additional one-year terms. President Thorndike expressed appreciation to Alice Sours who had completed her term on the Board and would not be able to serve another term. The Board elected William Thorndike as President, Joan Haley as Vice-President, and Marylen Kocks as Secretary for one-year terms.

The Board also passed a resolution appointing Dr. Jim Sours as planning consultant as the station continues development of its long-range plan.

As a final item of business, the Board of Trustees announced that its next meeting would be held in early June in Roseburg.

Members wishing a copy of the annual meeting minutes and staff reports should write to KSOR Listeners Guild, c/o KSOR-FM, Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, OR 97520.



SOSC President Natale Sicuro talks with Board Trustees Edith Heumann (l) and Marylen Kocks.

Siskiyou Chamber Singers present American Favorites

The spring concert of the Siskiyou Chamber Singers will present favorite American songs, from Stephen Foster to Aaron Copland. Jacqueline Dougherty conducts a variety of familiar melodies which have been transformed into delightful and captivating choral arrangements by such greats as Roger Wagner, Alice Parker and Robert Shaw. Selections will include "Shenandoah", "Oh! Susanna", and "Jesus, Jesus, Rest Your Head," plus Copland's lively "Ching-A-Ring Chaw" and "I Bought Me A Cat". In addition to these traditional tunes will be popular new songs from the Broadway musical, "Cats" by Andrew Lloyd Webber. The text is based on "Old Possum's Book of Practical Cats" by T.S. Eliot and is experiencing a tremendous reception throughout the world of musical theater. An added rhythm section for "Cats" features guitarist David Timmins, Lori Brusha on piano and synthesizer, and John Foster on drums. Contributing an exciting visual element will be three dancers from the State Ballet of Oregon, with choreography by Eric Hyrst.

Now in its fifth year, the Siskiyou Chamber Singers is a 27-voice choir whose purpose is to make the music composed specifically for smaller vocal ensembles available both for talented singers to perform and for audiences of the community to enjoy. The group rehearses weekly in preparation for its concerts. Past performances have included the chamber works of Brahms, Haydn, Bartok, Vivaldi, Gershwin, and Mozart. In addition to its usual concerts, the choir initiated a highly successful Rent-A-Carol campaign last December. This project made it possible for businesses or individuals



to hire groups of singers for entertainment at social gatherings. Members of the Siskiyou Chamber Singers performed at a variety of functions throughout the holiday season.

The choir receives its guidance, enthusiasm, and very existence from Director Jacqueline Dougherty. A native of Medford, Ms. Dougherty founded the organization after studying conducting for two years with Helmuth Rilling, a German music professor who is featured each summer at the Bach Festival in Eugene. Basic to the choir's philosophy is the idea of expanding musical ties with other communities. Even during its early stages the Siskiyou Chamber Singers was successful in presenting a combined concert with the Roseburg Community Orchestra and the Roseburg Community Choir. Now that the ensemble has firmly established itself as a respected artistic member of the Rogue Valley, Ms. Dougherty hopes to make even greater strides toward developing connections with other communities.

The Siskiyou Chamber Singers performs its spring concert in the Southern Oregon State College Music Recital Hall at 8:00 pm on Tuesday, April 29 and Saturday, May 3. Tickets are \$3.00 general admission and \$2.00 students and seniors. For further information phone 488-2410.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9am and Noon

- 1 **Oregon Music Educators Band Festival**
featuring junior high schools. 9 am - 3 pm
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 1 & 2 **SOMEA Large Group Instrumental Contest.** 8 am - 5 pm
Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 1 **thru 3 Exhibit: City Schools Show of Mixed Media**
Mazama High School
(503) 883-4730 **Klamath Falls.**
- 1 **9, 22, 23 & 24 Play: "Slices,"**
by Roseburg playwright David Tishendorf
performed by UACT
8 pm Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 1 **thru 14 Exhibit: Video Transformations**
a traveling exhibit of video art from
New York. Call for performance times.
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 / 482-6461 **Ashland.**
- 1 **thru 14 Exhibit: UCC Faculty & Students**
Fine Arts Gallery: Mon-Fri 1 - 5 pm
or by special arrangement.
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 1 **thru 14 Plays: Three World Premieres**
in repertory. 8 pm Thurs-Sun.
New Playwrights Theater
31 Water Street
(503) 482-9236 **Ashland.**
- 1 **thru 18 Exhibit: Printmakers**
Frank Boyden, George Johanson, Sherrie
Wolf, Kasey Joyce, and Glass
by Tom Diamond.
Hours: Mon-Sat. 10 - 5:30; Sun. 11 - 2
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 **Ashland.**
- 1 **thru 20 Exhibit: Aleene Neely Gibson,**
watercolors; Hatje Joswick,
contemporary woodblock prints
Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 1 **thru 31 New Plays in repertory**
New Playwrights Theatre
Call for schedule and reservations.
31 Water Street (new location)
(503) 482-7151 **Ashland.**
- 1 **thru Oct. 31 Plays: The Tempest by**
Shakespeare; Bertolt Brecht/Kurt Weill's
Threepenny Opera; and Broadway in the
Angus Bowmer Theatre. Steve Metcalf's
Strange Snow and Gardner McKay's
Sea Marks at the Black Swan.
Oregon Shakespearean Festival
Free brochure. P.O. Box 158
(503) 482-4331 **Ashland.**
- 1 **thru 31 All-member show featuring**
new works, especially artists new to
the gallery. 230 Second Street Gallery
230 Second St., Old Town Bandon
(503) 347-4133 **Bandon.**
- 1 **thru 31 Membership Drive**
Umpqua Valley Arts Center.
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 1 **thru Oct. 31 Exhibit: "Brotherly Lust"**
theme of paintings, prints, and other art
on this season's Shakespearean plays
Daily 10 - 6; closed Tues.
Admission includes gallery talks.
Shakespeare Art Museum, 460 B Street
(503) 488-0332 **Ashland.**
- 2 **Film: The Bostonians**
7:30 pm OIT Auditorium
Sponsored by Klamath Arts Council
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls.**
- 2 **Dance: Aman, International**
Folk Ensemble, Del Norte Association
for Cultural Awareness
8 pm Crescent Elk Auditorium
(707) 464-1336 **Crescent City.**
- 2 **Performance: Theatre Mask Ensemble**
(mime/dance/music) in a benifit for
Music Enrichment Association
8 pm Marshfield High School
10th & Ingersoll Streets
(503) 756-0317 **Coos Bay.**
- 2 **and 3 Annual Quilt Show**
10 - 6 by the Roseburg Quilters
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**



- 2 3, 4, 9, 10 & 11 **Play: The Elephant Man**
by the Actors Workshop
 8 pm Varsity Backstage
 Tickets: Bloomsbury Books or call
 (503) 482-9659 **Ashland.**

- 3 **Run for Art: Seventh Annual Benefit for**
Rogue Valley Art Association's
educational programs.
 Rogue Art Gallery
 40 South Bartlett
 (503) 772-8118 **Medford.**
- 3 **Concert of American Music:**
 Siskiyou Chamber Singers accompanied
 by authentic folk instruments, perform
 selections ranging from "Oh, Susannah"
 and "Shenandoah" to the music of "Cats."
 8 pm. Music Recital Hall
 Southern Oregon State College
 (503) 488-2410 **Ashland.**
- 3 **Storytelling: Thomas Doty**
 Free gift to the community
 8 pm SOSC Dorothy Stolp Theatre
 (503) 482-6348 **Ashland.**
- 3 **thru 24 Exhibit:**
Watercolors by James Kirk.
 Hanson Howard Galleries
 505 Siskiyou Boulevard
 (503) 488-2562 **Ashland.**



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- 4 **Concert: Roseburg Chorale**
3 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 4 **Jefferson Acoustic Musicians**
Business meeting, JAM session and
potluck first Sunday of each month at
5:30 in members' homes. Music lovers
and musicians welcome.
For info call Truth Music at
(503) 884-1305 **Klamath Falls.**
- 4 **thru 30 Exhibit: Christine Pendergrass**
One artist show of ceramic sculpture.
Reception: Sun, May 4, 1 - 4 pm
Gallery Hours: 10 am - 5 pm
Rogue Gallery: 40 South Bartlett (at 8th)
(503) 772-8118 **Medford.**
- 5 **Jury Day.** Accepting fiber art work.
10 am - 6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 6 **Spring Choir Festival**
Oregon Music Educators
8 am-4 pm Umpqua Community College
(503) 440-4600 **Roseburg.**
- 6 **thru 26 Exhibit: National Watercolor**
Society; Plus oils and sculpture by
Ken Fisher; and folk art
collections continue.
Riverside Park, Tues-Sat, 12 - 4 pm
Grants Pass Museum of Art
(503) 479-3290 **Grants Pass.**
- 6 **thru June 14 Exhibit: Salem artist**
Sue Fink, paintings.
Second Floor Gallery.
On The Wall Frameshop, 217 E. Main St.
(503) 773-1012 **Downtown Medford.**
- 6 **thru Sep. Photo Exhibit:**
"Ashland Residences,"
an architectural history
Opening Reception: Thurs, May 8, 7-9 pm
Hours: Tues-Sat 1 - 5 pm
Southern Oregon Historical Society
Chappell-Swedenburg House Museum
SOSC Campus Plunkett Center
990 Siskiyou Blvd. (at Mountain)
(503) 488-1341 **Ashland.**
- 8 **Meeting: Handspinners Guild**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 8 **Concert: Tamara Loring, harpsichord**
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6331 **Ashland.**
- 8 **Concert: Pops Band**
7:30 pm Mazama High School
(503) 883-4730 **Klamath Falls.**
- 8 **Book Discussion Group**
5:15 - 6:15 pm. Sponsored by
Douglas County Library at
Douglas County Courthouse, Rm. 101
(503) 440-4310 **Roseburg.**
- 8 **9 and 10 Rogue Valley Symphony**
Concerts featuring oboist Franck Avril
performing "Concerto for Oboe
D'Amore," and the Oboe Concerto by
Ralph Vaughn Williams.
Guest conductor Mehli Mehta also
conducts Wagner's "Overture to
Meistersinger," and Beethoven's
"Symphony No. 3 (Eroica)."
8 pm Medford High School on May 8;
8 pm First Baptist Church in Grants
Pass on May 9; and 8 pm, SOSC Music
Recital Hall on Saturday, May 10.
(503) 482-6353 **Ashland.**
- 8 **thru 10; 15 - 17 Play: Getting Out**
by Marsha Norma portrays woman
released from prison. Director:
William McKereghan; 8 pm
Center Square (mature audiences)
Theatre Arts Department
Southern Oregon State College
(503) 482-6346 **Ashland.**
- 8 **and 22 Great Books Reading Club**
For location, call Roger Miller
(503) 882-5791 **Klamath Falls.**
- 9 **thru 31 Exhibit: Florence Jacoby**
Virginia Vogel, and Bill Burns,
watercolors and wood carvings.
Reception: Fri, May 9, 7 - 9 pm
Fine Arts Gallery: Mon-Fri 1 - 5 pm
or by special arrangement.
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 11 **Meeting: Watercolor Society**
2 pm Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 12 **Meeting: Umpqua Valley Quilters' Guild.**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 13 **Music at Noon: Student Soloists**
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 13 **Concert: UCC Choir**
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 14 **Books and Bagels**
12 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 15 **thru June 13 Exhibit: Third Annual**

- Spring Art Show by RCC art students.**
Wiseman Gallery
Rogue Community College
(503) 479-5541 Grants Pass.
- 16 **thru 24 Play: Alice's Adventures in Wonderland by the Young Actor's Theater Company.** Teens and adults directed by Alison Grant. 4 pm on May 18 and 24; other performances at 7 pm. Varsity Backstage
East Main St., Downtown
(503) 482-9659 Ashland.
- 16 **thru June 15 Juried Art Show**
Reception: Fri, May 16, 7 - 9 pm
Fine Arts Gallery
Umpqua Community College
(503) 440-4600 ext. 691 Roseburg.
- 17 **Concert: Southern Oregon Youth Orchestra. Patricia Potter, conductor**
3 pm Music Recital Hall
Southern Oregon State College
(503) 482-1257 Ashland.
- 17 **Concert: Klamath Youth (of all ages) Symphony performs works by Dvorak, Khachaturian, Strauss and Tchaikovsky.**
Free. 7:30 pm OIT Auditorium.
Sponsored by Klamath Arts Council
Oregon Institute of Technology
(503) 882-6321 ext. 125 Klamath Falls.
- 17 **"Evening of Jazz for Art"**
Photography exhibition of jazz greats by guest speaker William Gottlieb;
Dinner at the Stevenson Union; and
Jazz Concert by the Traditional Jazz Ensemble & SOSC Vocal Jazz Ensemble at the Music Recital Hall.
Schneider Museum of Art
Southern Oregon State College
Contact: SOC Foundation at
(503) 482-6127 Ashland.
- 17 **Concert: Eric Tingstad, guitar with Nancy Rumble, English horn & oboe plus John Nilsen solo piano**
8 pm Harbor Hall
210 East Second Street
(503) 347-9712 Bandon.
- 18 **Concert: The Rogue Chamber Orchestra**
performs the Bach "Double Violin Concerto, Pachelbel's Canon, and music of Corelli, Vivaldi, Telemann and Holst.
Free. 7:30 pm Rogue Building.
Rogue Community College
(503) 479-5541 ext. 262 Grants Pass.
- 18 **Oregon Old Time Fiddlers Jam Session**
2 pm Klamath County Fairgrounds
(503) 883-2427 Klamath Falls.
- 19 **Concert: Symphonic Band conducted by Max McKee**
8 pm Music Recital Hall
- Southern Oregon State College
(503) 482-6101 Ashland.
- 19 **thru June 6 Annual Exhibit by Students**
Reception, Wed, May 21, 7 - 9 pm.
Stevenson Union Gallery
Mon-Thur, 8 am - 7 pm; Fri 8 - 6
Southern Oregon State College
(503) 482-6465 Ashland.
- 20 **Spring Arts Festival**
7:30 pm Henley High School
(503) 883-5040 Klamath Falls.
- 20 **Expressionism Lecture: Marie Rasmussen**
7 pm Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 Roseburg.
- 20 **Concert: Roseburg High School**
7:30 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg.
- 22 **Concert: Brass Choir**
Dr. Marvin Belford, conductor.
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 Ashland.
- 22 **Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center.
1624 W. Harvard Blvd.
(503) 672-2532 Roseburg.
- 22 **thru 24; 29 - 31 Play: Every Trick in the Book**, period farce retranslated by Langdon Brown from classic Feydeau comedy. Director: Dennis Smith
8 pm Dorothy Stolp Center Stage
Theatre Arts Building
Southern Oregon State College
(503) 582-6346 Ashland.
- 28 **Book and Breakfast** 6:30 am
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 Roseburg.
- 30 **Faculty Concert: Scholarship benefit.**
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 Ashland.
- 31 **Recital: Tom Reddick, guitar**
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 Ashland.
- 31 **Auction of Services to benefit Light Valley Waldorf School.**
Items range from gourmet dinner followed by croquet on the lawn, to classical piano concerts, to Summer SAT workshop. Bring lunch at noon.
Auction 1 - 3 pm. Lawn of
Light Valley Waldorf School.
525 East E Street
(503) 899-1490 / 482-2492 Jacksonville

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Coast Music Festival

Greater Bay Area

Tourism Council of
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Guide Arts Events Deadlines

June Issue: April 15

July Issue: May 15

August Issue: June 15

Mail to: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

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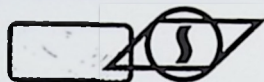
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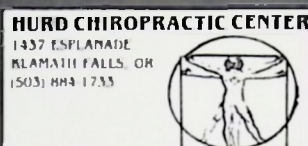
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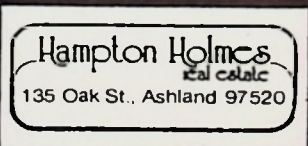
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